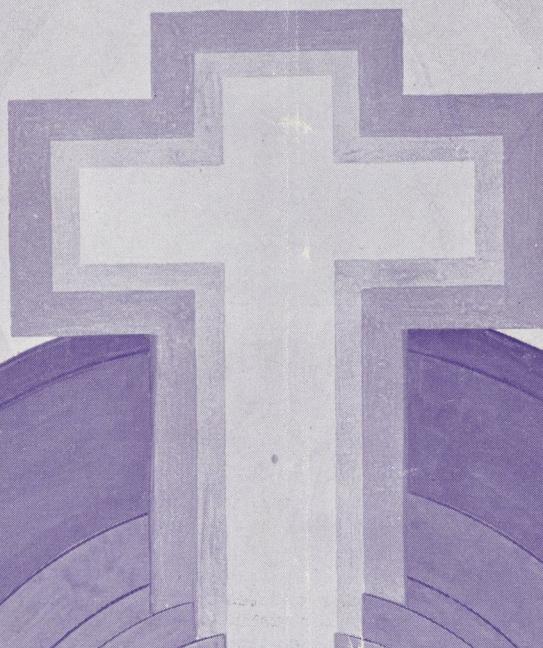


# EASTER SUNRISE SERVICE



# HOLLYWOOD BOWL

ANITA HENK



JOHN STEVEN McGROARTY

*Poet-laureate of California**Knight Commander, Order of Isabella the Catholic (Spain)*

## THE NEW DAWN

In the clasp of the enfolding hills of Hollywood, the dawn of each recurring Easter Day is met by many thousands of people gathered in the world-famed "Bowl" with songs of praise and triumph on their lips. It is a custom now long established in our California of the South, the beneficent climate of which lends itself happily to such possibilities.

It is to celebrate and to rejoice in the resurrection of Jesus of Nazareth from death and the tomb that the people assemble at dawn of day. It is an expression of faith and belief to voice the gladness of a world that was lifted from fear of the grave by Him who proved Himself Master over life and death.

"He is risen, He is here," said the bright-winged angel at the tomb, when those who loved Him came to weep at the place where He had been lain. He had conquered death. Again He walked among His followers. "He was seen by multitudes," states the historical narrative.

And even as He rose from the dead, so shall we. To believe this, is the greatest thing that can be known. That this life on earth is but a prelude to a life still to come, is indeed quite the only truth worth knowing.

It is the dawn of another Easter, the morning of another Resurrection, another hour in which the cares and sorrows of this troubled world quit the temples of our souls in the joy of the Everlasting Promise.

—JOHN STEVEN McGROARTY.

# HOLLYWOOD CHIMES

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## HOLLYWOOD COMMUNITY CHORUS

Early in the spring of 1917 when those first agonies of America's participation in the World War were superseding all other avenues of thought, an interesting group assembled to formulate plans to alleviate a little the gloom of those trying times. Knowing that singing together gives expression to emotions otherwise never exhibited, this group determined to create an organization open to all and dedicated to music as an art. In May of that year in the lecture room of the Hollywood Library the first group met: choir leaders, music department heads, newspaper editors and many presidents of local civic organizations.

The Woman's Club of Hollywood offered its auditorium for a "sing," which was held on a Saturday evening in June with about 30 in attendance. Not long after, permission was obtained from the Board of Education for the use of the Hollywood High School Auditorium. Average attendance on Tuesday nights—for Tuesday night was selected at that time for the regular weekly meetings—reached six hundred and to this day seldom falls below that mark.

Little did that group realize what a great and lasting service they were inaugurating in the community. Tuesday night still sees the crowds gather at the Hollywood Concert Hall to participate in wholesome community singing and artist recitals which form the regular program.

The strain of war giving way to a kind of peace found the chorus still a necessary adjunct to community life. Not content with merely satisfying the desires of its members and friends for weekly musical programs it again began to branch out into other civic enterprises. In the ranks of the chorus one civic-minded individual conceived the idea of the Hollywood Bowl and gathering her committees together soon crystallized the idea into reality. The inspiration of those early contributors to the cultural life of Hollywood should never be forgotten, for had it not been for their persistent and arduous labor the Bowl would never have survived.

The Hollywood Bowl has grown far beyond the expectations of that early band of workers, but they still contribute to it in

one way or another. Their contributions also have included the Easter Sunrise Service, the Sunrise Chorus and the Christmas work. The Easter Sunrise Service which can be described without exaggeration as the largest service of its kind in the country was inaugurated by a few faithful workers in the Community Chorus.

That idea grew until it could no longer be controlled exclusively by the chorus members. It is now a civic institution, but one finds upon reading the roster of committee workers many names of the members of the chorus. The Sunrise Chorus, which is a principal feature of the Sunrise Service, resulted from an idea conceived by a very well beloved member of the Sing. And so one can see that through the co-operation of the Hollywood Community Chorus the cultural assets of Hollywood have been greatly augmented and too much praise cannot be given that organization throughout all these years.

With the exception of just a few months the chorus has been under the supervision of the same director, and presidents and boards of directors may come and go but the Hollywood Community Chorus still depends on its director and its accompanist, Hugo Kirchhofer, and Inez Jacobson, to whom all honor and praise is given.

Last Tuesday night, next Tuesday night and for many, many Tuesday nights to come the Hollywood Community Chorus hopes to continue to supply the desires of that throng of eager searchers for the beautiful in music.

The Hollywood Community Chorus is self-supporting, but only finds itself in that position because of the arduous labors of its leaders and members. The Sing during the year 1933-1934 has had as its leader and president, Mrs. Ben Goodheart. At all times her cheerful optimism and undaunted courage has carried the Sing through rather troublesome obstacles. Of course she has relied on her efficient Board and together they have carried on.

The chronicle of this year's achievement cannot be told without generous mention of the young impresario of Hollywood, Mr. Jack Glendover, first vice president and chairman of programs. Every Tuesday evening Mr. Glendover has presented before the chorus some well known exponent of the arts and the members of the Sing are deeply indebted to him as well as to the artists.

Many years removed from the war time spirit which gave it birth, the Hollywood Community Chorus, far from outliving its usefulness, is today playing its part in the life of Hollywood with the same enthusiasm and effectiveness as in its early days.

## THE POSTER CONTEST

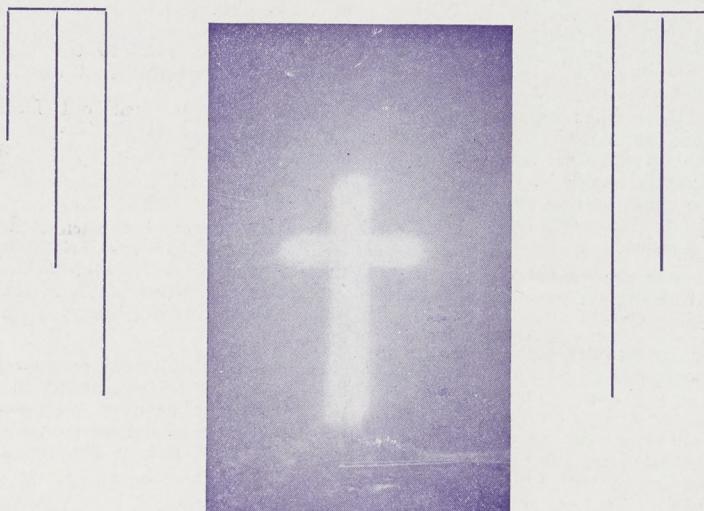
To spread the desire of co-operation in the Easter Sunrise Service into more channels wherein the youth of the city might be contacted a plan was evolved in 1929 to sponsor a "poster contest." This plan was originated by Mr. Francis William Vreeland, eminent artist, and is still under his supervision. Weeks before Easter art pupils of the Hollywood high schools work on original designs for a poster featuring the Sunrise Service. On a prescribed day these designs are gathered up to be judged by a committee of outstanding art critics. The best design submitted, winning the approval of the judges is used by the editors

of the Chimes for the cover design of this Easter publication. The posters are on view all over Hollywood and during Easter week a special reception and exhibition is held honoring the prize winner and his design. This year, due to the pressing demand for copies of the Chimes to be sent East before the Sunrise Service the new poster could not be used. The Chimes editors regret this very much, but some use of the new design will be made before the next issue of the Chimes. It is to be hoped that the plan for the poster exhibit can be changed before next year's contest.

### IN APPRECIATION

Again the Hollywood Community Chorus wishes to express its most sincere gratitude to all the artists who have so graciously given of their time and talent to Hollywood at the weekly "Sing." Often at great inconvenience, frequently though ill, many times at a financial loss, these artists have come to us and have given unselfishly of their genius without remuneration. They have raised the standard of the Chorus in musical appreciation until only the best satisfies the discriminating audiences of our "Sings."

## THE EASTER SUNRISE SERVICE



From a small group of devout citizens clustered around a platform on Whitley Heights to the great throng of thirty thousand and gathered in the amphitheatre of the Hollywood Bowl — such is the growth of the Easter Sunrise Service, an institution in Hollywood that has now become a tradition.

From Whitley Heights the service was moved to Olive Hill to accommodate a growing audience. That year it was elaborated to include selections by the Philharmonic Orchestra. The service, with its simple appeal, was bound to grow and when the Hollywood Bowl became a reality, the logical move was to this great outdoor service. Thousands come to participate and tens of thousands, until every seat is taken and late comers must seek a vantage point in the hills.

The Sunrise Service is similar to the conventional church service in its order of procedure but its setting, the hush of nature, the gradual dawning of the new day with the starry skies giving way to the sunny dawn, makes of the Sunrise Service something unique, comparable to none other.

In the great crowd which starts winding its way up Pepper Tree Lane long before midnight to take up its vigil, color, race and creed are laid aside and nature consummates man's long cherished desire for universal brotherhood. Great artists lend their talents to the service and choruses of voices, orchestras and soloists add to the beauty of this occasion.

Weeks and weeks of planning precede the actual Easter service and the civic committee which is in charge has a gigantic task set for them. There are countless details to be arranged before a service can be held and in order to have every thing in perfect harmony each member of the committee must complete his share of the task with great care.

The general committee consist of the general chairman, his vice-chairmen and several committee members. Stage and grounds, publicity, program, decoration, public safety, chorus, processional—these are just general committees with many divisions under them. For five years the general chairman has been a Hollywood business man who has given a great deal of time and thought to this Easter Sunrise Service. The community is under great obligations to Mr. Dana H. Bennett and to Mr. Bennett and all his faithful workers an expression of gratitude is due. It would be almost impossible to list the duties and assignments of work of all this committee, but its complete efficiency and ability is readily recognized when one views the beautiful Easter Sunrise Service.

One feature of the Easter program takes place on the preceding Saturday. It is the Easter processional which is held in Pepper Tree Lane. Because it seemed that the general public could participate more intimately in the Easter service, Mr. George M.

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## CALIFORNIA'S MISSIONS

There is no season in Southern California lovelier than the Easter season. Its observance seemingly has reached a point of perfection free from sordid and mercenary influences.

But a few years have passed since the idea of service at the rising of the sun first called the people of the vicinity to Mt. Rubidoux at Riverside . . . and the thousands who came on that day with much effort to celebrate Easter Day have increased to tens and hundreds of thousands.

Eagle Rock was the second city to carry on this beautiful suggestion of an open air worship at sunrise.

Now, every community has its point to which the people hasten in the early dawn—"while it is yet dark." On desert, on plain, on sea, on mountain-top, the throngs congregate year after year, proving that the idea is not actuated by idle curiosity, nor the unusualness of the event, but prompted by a wholesome spirit of reverence and praise.

At no place is the scene more impressive than in the Hollywood Bowl. Here for one brief hour of worship, the assembled hosts hear the greatest divine, the finest poet, or singer, or the world's best reader of the grand old Psalms. At this time the most beautiful music that can be secured, the harp, the chimes, a great orchestra, the full chorus, create an effect that is never forgotten.

Beautiful processions of children carrying lilies, with the early song of the birds and the glorious colors of the dawn leave a most inspiring and satisfying spirit in the hearts of all. The union of voices from thousands of throats, the responses, the benediction and the crowds turn homeward in the shining light of a smiling sun. And as the multitude wends its way downward to the awakening city, one wonders whence came they all?

Such a brief span of years since the first sacred song was breathed upon the balmy air of California! Such a short time of one hundred and sixty-five years since a gentle, pious, zealous Franciscan monk came to this land to bring the light of Christianity to a benighted heathen people!

We recall the miraculous accomplishment of his fifteen years of labor among the most degraded of savages, and we turn back to the pages of history which tell of this first Christian song.

It was at San Diego in 1769—the event of the first mission to be founded; the

second to follow at Monterey—extreme ends of a line that was to be marked at regular intervals of a day's journey from "The Harbor of the Sun" to the Golden Gate that we learn of this first song.

The expedition sent out from Mexico under its new governor, Gaspar de Portola, to found this line of missions as well as the succeeding colonies—came in two sections, by land and by sea.

Junipero Serra, the appointed president of all the California missions, came by land, the last of the party, to find that sickness and death had preceded him, taking heavy toll from the number intended for the great task.

But having ministered to their distress as best he could, he proceeded to carry out the plan, first sending Governor Portola with the ablest of the men on the north, to find the "lost" Bay of Monterey.

In her book, "California Missions and Landmarks," Mrs. A. S. C. Forbes gives a detailed account of this most important event. She says:

"A procession was formed, and marched to the temporary chapel where the venerable Father Serra, vested in alb and cape, blessed the water and with it sprinkled the chapel, the yard and the Holy Cross which had been venerated by all" . . . "When the holy sacrifice had been concluded he sang the 'Veni Creator Spiritus.'"

Picture a wave-washed strand with the small ships riding at anchor, the sailors all too ill to man the vessels; a few soldiers, all weak and incapacitated by the dreadful scurvy; a few thatched huts; a small, brush chapel and a rude altar. Yet up from this scene of distress and isolation was borne upon the breeze the melody of the first Christian song of California, "Veni, Creator Spiritus." Almost alone, he sang, this saintly priest, the undaunted, earnest, ardent bearer of the Cross, the song of faith and hope and love—that first birthday of the church of Jesus Christ in California.

The mission grew slowly. Health returned to the men, but there soon came a day of want, when a great need of food fell upon them because of the delay of a provision ship long since due. Again this determined, capable priest stood alone against the abandonment of the project. Declaring he would not leave though no one remain with him, he was given one more day to conform to the command of the Governor. All day he watched and prayed for the ship that would save the situation. All night he spent alone on the hilltop

above the bay in prayer for succor in this his great hour of need. And lo! With the morning light, in answer to his prayer, came the longed-for relief! The ship sailed into the harbor and the first mission of San Diego de Alcala was saved!

Then followed the founding of Carmel at Monterey, beautiful Carmel, on the quiet shore of the lovely bay. This mission became the permanent residence of the Father President and at this city of Monterey centers so much of the important events of our entire history.

San Antonio de Padua, the third mission was established, largely by the great enthusiasm of the nature-loving padre, who, taking some bells with him on a visit to this "sweet valley of oaks," insisted on ringing them and calling, "Come, Gentile, come," though the entire vale seemed uninhabited. His call was answered and immediately he began the building of this great mission which became a remarkable agricultural center known for long years for its success among the large number of neophytes.

Then followed San Gabriel—and what a wealth of interest the entire record holds! San Gabriel, the Queen of the Missions, and the mother of our city of Los Angeles.

Then San Luis Obispo, where the first tile were made, and next the wonder of the founding of the presidio and mission of San Francisco! The coming of Juan de Onza, leading like Moses of old, his people into a land of promise. San Francisco! Beautiful Dolores and its accompanying San Rafael! The surface of this mine of interest has scarcely been pierced.

The same year, while independence was being proclaimed in the Atlantic coast colonies, San Juan Capistrano was started. The "Melrose" of the missions, holding a wealth of interest for all who are history minded. Then sweet Santa Clara, followed by the vigorous, potent Santa Buena Ventura and then before the long prayed for Santa Barbara was begun, came the "one clear call" for Junipero Serra and the tender, loving, gentle heart was stilled forever, and the weary soul was taken to its Heavenly reward. He labored in this new field of alta California fifteen years, and established nine missions, a record unsurpassed in human endeavor.

This year of 1934 is Serra Year. This year we remember the deeds of this valorous man who brought a new era to a lovely land and we recall the prodigious endeavor and the supreme sacrifice of this true servant of the Lord. He sleeps the years away in the bosom of the verdant hills of the Carmel he loved so deeply in life, and

has left behind him a marvelous history of the unfolding of a new land which we claim as our own.

In due time other hands took the torch Father Serra passed down, and at last twenty-one missions were completed, the record of which gives to our lovely land the most romantic history of the ages. Like beads on a rosary, each bead named for some saint in Heaven, these twenty-one missions stretched from San Diego to San Francisco, each one a monument to the faith and trust and sacrifice of the somber robed friars of long ago.

The trail connecting these missions in time came to be known as El Camino Real. When Portola, in his first journey north, followed the path that the wild feet of the Indian had broken, he passed close to the spot on which is built the Hollywood Bowl. History tells us of the blessing of the oaks that grew on what we now call Cahuenga Boulevard by Father Crespi. Past this same spot came the great Juan de Onza, with his colonists to establish the great city of the north, a wondrous tale that all should know.

Up and down this El Camino Real passed the great pageant of our state's history. Brave conquistadores, courageous soldiers, pious monks, home searching caravans, gay caballeros, creaking carretas, skillful vaqueros, wicked bandits, trappers, gold hunters, herdsmen, dashing mail coaches, four-wheeled wagons, then carriages, and now the never ceasing parade of automobiles.

The "King's Highway" has known, too, the passing of the frail form of the gentle padre, whose death 150 years ago we recall with a reverent sigh as we note the approach again of another Easter Service at Sunrise at Hollywood Bowl. Many, many times he passed from mission to mission along this road of romance, doing the work of his Master among the dusky children of the night.

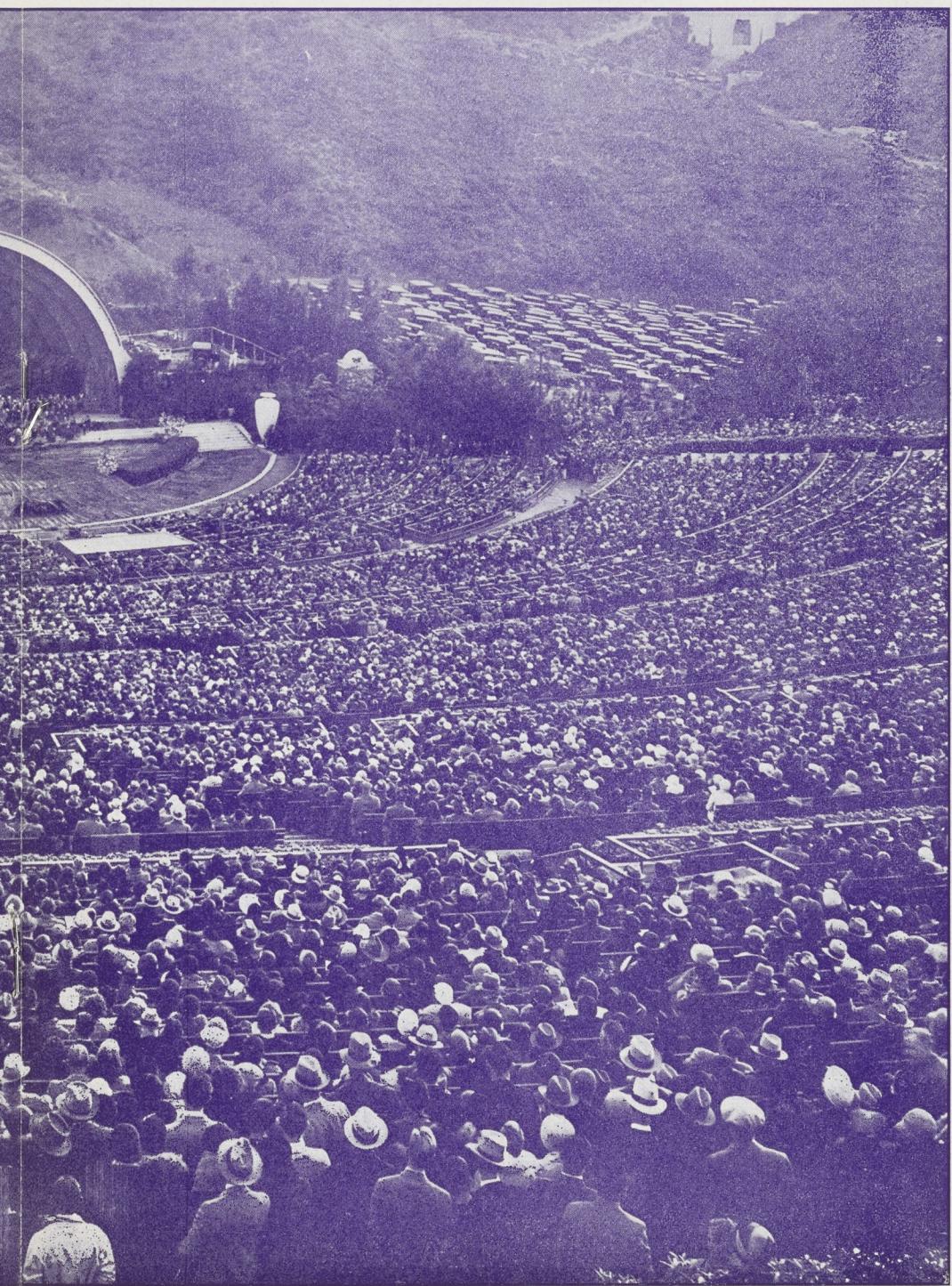
Many were the songs he sang after that first song at San Diego. Can it be that from that one heartfelt strain by the southern sea, came all the marvelous melody we shall hear on Eastern Morn?

It is a truth stranger than any fiction! What a legacy this epoch in our history has left us. And it would seem that on Easter Morn we remember our birthright and endeavor more to fulfill the bright dreams of those brave, earnest first worshippers who broke the path into this golden land.

All honor to those who first showed us by instituting the Easter Sunrise Service—

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## THE EASTER SUNRISE CHORUS

The first rays of the early morning sun cast their shadows across the Bowl—the Easter Sunrise Service has been opened with the trumpet call and the invocation. The throngs in the seats and on the hills are hushed, when, from the cross on the stage of the Hollywood Bowl, comes forth the strains of the old, old hymn, *Lyra Davidica*, sung by the Sunrise Chorus. The chorus is made up of young people from six to sixteen years of age and their perfectly trained rendition of "Christ the Lord Is Risen Today" continues to be the spiritual climax of the Sunrise Service. As they stand at a signal from their conductor, Hugo Kirchofer, and reveal themselves white robed, a perfect living cross acclaiming in song their faith in the new life, they transfer to the assembled multitude an inspiration never to be forgotten. Weeks of training go into the preparation of this beautiful choral number, but the willing response on the part of these young people typifies the spirit of the youth of today.

Since the inception of this feature of the Eastern Sunrise Service Mr. Kirchhofer has been director and Inez Jacobson the accompanist.

It is hard to single out persons to whom the community is indebted for this and other unique features of the Easter Sunrise Chorus. When one thinks of this lovely singing group, however, let him remember to do honor to its originator, Mrs. Maude

D. Lee Skeen. Mrs. Skeen worked faithfully to realize this dream and with her for many years has been that loyal civic worker, Mrs. William Barnhart. Mrs. Barnhart and her committee have had complete charge of the chorus for a number of years and no one who has not assisted realizes the multiplicity of demands placed upon them.

The message of the Easter Sunrise Chorus is one that endures not just through Easter Day, but through all the days of the year. Those who have heard and seen this event can appreciate its significant portent and can find solace in this touch which seems truly divine.

## CALIFORNIA'S MISSIONS

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the noblest, sweetest way to carry on. Honor to all who have made the Hollywood Bowl a permanent, enduring monument to the best cultural attainments of a Christian people.

And when on Easter Morn we lift our voices in the great praise paean to the God of the Open Air, let us also remember with great reverence and gratitude, Fray Junipero Serra, who in the words of our poet laureate, John Steven McGroarty, "won for God the fairest land of all."

—MRS. C. H. YOUNG.

## SYMPHONY CONCERTS

During the years of 1918, '19, '20 and '21 a group of outstanding citizens of Hollywood and Los Angeles gave much time and thought to establishing the Hollywood Bowl. Outstanding among this group was Dr. Percival C. Gerson, and it was he, early in 1921, who invited Mrs. Artie Mason Carter's participation in Bowl affairs. Mrs. Carter was then the president of the Hollywood Community Chorus, better known as "The Sing." This organization met each week, about fourteen hundred strong, and Mrs. Carter thought that through this group something might be accomplished. Through her great organizing ability she welded the aims of "The Sing" into a solid purpose to make the Bowl into a living, going thing.

With much discouragement and many dark days, and no money, the task seemed impossible, but after setting her hand to the plough, there was no turning back for Mrs. Carter. Only those who went through all the many details of the strenuous days and nights of 1920, '21, and '22 know what a task it was, and to the "doubting Thomases" it was a futile effort, but this group, with Mrs. Carter's dynamic leadership, never saw a thing but success and gradually the road was made plain.

In the third year of its operation the Bowl became known all over the world where cultured and musical people meet; with increasing fame and interest as each year rolled by, until, without question, it has become the world's greatest musical venture, having patrons from every quarter of the globe. It should be here pointed out that the Bowl is still in its early constructive years. While much of a fundamental character has been accomplished, only a small part of the major plan has been fulfilled.

It must be understood that such a large plan had no precedent to guide the creating hands. A new trail was blazed, and while the major share of the credit goes to Mrs. Carter, she has always been the first to give credit to the hundreds of earnest citizens who seemed to forget all else in the time and effort they gave to the Bowl. All of this was done without returns to themselves, except the satisfaction that they had helped to create a great masterpiece, through which millions living and unborn will receive pleasure and satisfaction that could come in no other way.

That is the ideal, innate in the minds of the present Board of Directors of the Hollywood Bowl, all of whom serve gratuitously and give much time and money, often in substantial amounts, in addition

to the moneys they contribute as patrons. This Board consists of nine members, selected each year from a larger group of thirty-one, all of whom, in turn, give considerable time and effort to make the annual Symphony Concerts possible.

As the years have rolled by, some changes have occurred each year in the Bowl Board, and while we cannot go into details about each member, one man, Charles E. Toberman, has served steadily right from the earliest days, with never flagging interest, attending practically all Board meetings and assisting in many ways, as well as being one of the largest contributors. It was through his agency that the Bowl land was first secured on very reasonable terms. When one considers that Mr. Toberman is the head of a large business, with many baffling problems the last few years, we compliment ourselves that we have such men in our community.

This by no means ends the directorial service of the Bowl, for a number of departments carry on their own important parts of the work. There is the campaign section which calls for several hundred people to provide the "sinews of war," which means, they produce patronage by personal solicitation, insuring a definite fund each pre-season.

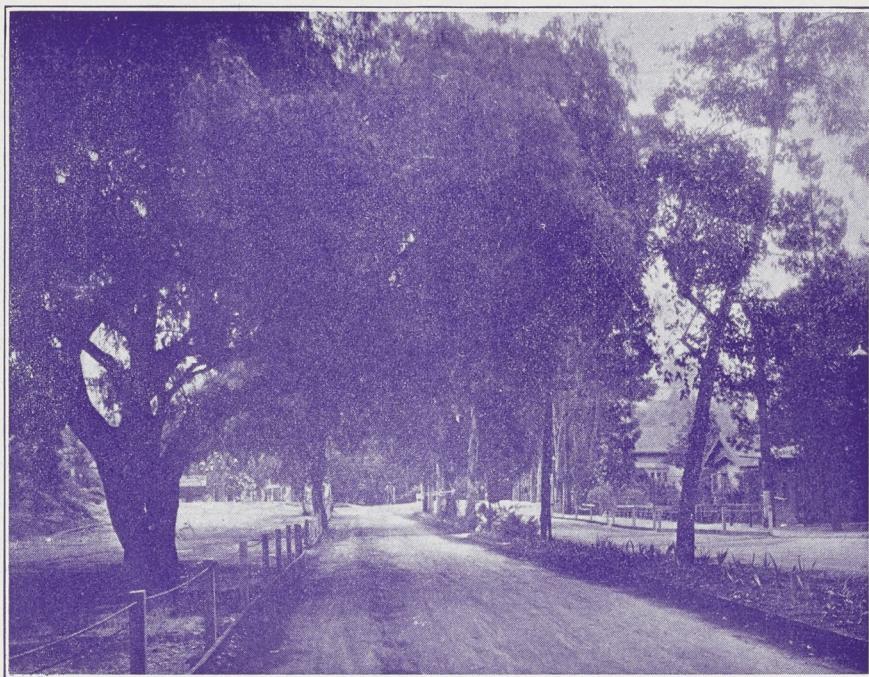
A music department, a smaller group, but very important, must give much time for several months each year, for on them depends entirely, acceptable programs that must meet the tastes of a multiplicity of preferences, and woe betide them if they make many mistakes.

Another department is the Tuesday morning Bowl breakfast, open to one and all. Along with outstanding musical leaders of the world, many distinguished citizens from all walks of life are guests, and each event is a great occasion, something to be talked about the rest of the week, to many, even, it is a life's event. Mrs. Oliver Converse Bryant is the chairman of this department.

These services are freely given by all as well as real money spent by everyone. The returns to them are the friendships they make and the joy in living that could come in no other way. They are all building for posterity, a heritage that cannot be measured in dollars.

Starting in 1921 with simply nothing, not even the land paid for, nearly \$2,000,000.00 have been spent in construction and paying for talent from the far corners of the earth, and when one remembers that pennies were asked for in the earliest days, and

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PEPPER TREE LANE

## ANNOUNCEMENT

We the members of the Philharmonic Orchestra of Los Angeles, have organized as a democratic group to further the 1934 season of the Symphonies under the Stars, that they may continue without interrupting the sequence started thirteen years ago by members of the Hollywood Community Chorus.

To have broken this glorious series of musical events would have been a tragedy, not only to lovers of Symphonic music, but also to those citizens with civic pride who realize the prestige this organization has given our City in the musical world. Could our great City be without the Bowl, or the Philharmonic Orchestra, which has been fostered these fifteen years past through the generosity of Mr. William Andrews Clark, Jr.? We say, No! They must go on. Every City has some noble urge for expression. Los Angeles has its Orchestra and Bowl.

The summer concerts this year in the Bowl have been made possible only through

the winter's work of this organization, solving technical problems and attaining a flexibility—to meet the demands of the various Conductors, for the rehearsals are but few during the summer season.

The low priced admission, the many concerts weekly, and the large attendance are the factors that make the glorious cycle a possibility.

We pledge to keep these concerts up to the highest standard. Conductors and Soloists of international reputation shall grace the platform; guaranteeing the patrons that same intellectual and emotional treat they have enjoyed these many years.

We ask the great public to help us in this venture.

The Committee of the  
Symphonic Societe, Inc.

## A BRIEF HISTORY OF THE HOLLYWOOD BOWL

In May of 1916, to commemorate the tercentenary of Shakespeare's birth, a group of art lovers and public-spirited citizens presented, in Beachwood Canyon, Hollywood, an impressive performance of "Julius Cæsar" to an audience estimated at 40,000 people.

Two years later, in July and August, 1918, Mrs. Christine Wetherill Stevenson of Philadelphia sponsored the presentation of thirty-five nightly performances of Sir Edwin Arnold's "The Light of Asia." This poem had been skillfully dramatized by Mrs. Georgina Jones Walton, a Hollywood woman, and was staged in a superb setting at Krotona, situated in the Hollywood Hills.

In August, 1918, immediately following the last performance, Dr. T. Perceval Gerson, a Los Angeles physician who had been stirred by the great presentation in Beachwood Canyon and at Krotona, with the assistance of Dr. H. Gale Atwater, called together a group of men and women prominent in the fields of culture and industry, to devise ways and means for perpetuating these and other outdoor cultural events, and to promote artistic development in general.

A committee of ten was appointed to formulate plans for permanent organization. Numerous meetings of the committee resulted in the incorporation, on May 26, 1919, of the Theatre Arts Alliance, with the following officers and directors: President, Mrs. Christine Wetherill Stevenson; First Vice-President, Dr. T. Perceval Gerson; Second Vice-President, Dr. H. Gale Atwater; Secretary, Harry Ellis Reed.

The purposes and objects of the Theatre Arts Alliance, as reflected in Articles of Incorporation, were as follows:

"To acquire by purchase, lease or otherwise, land for a community park and art center and kindred projects of a civic nature, and not for personal individual or corporate gain or profit.

"To encourage and develop, through a community spirit and civic patriotism, the finest forms of the arts and crafts and individual talents, and to promote appreciation of and inculcate love for artistic and beautiful creations and productions of every sort, kind and nature . . . and to present, produce and exhibit dramatic, operatic and musical attractions, cantatas, pageants, community singing, oratory, sculpture, lectures, debates, discussions and intellectual and recreative performances of every kind and nature for the edification, entertainment and benefit of the public.

"To develop the finest forms of the various arts and crafts and individual talents by teaching and by co-ordinating the activities of votaries and lovers of all arts to the end that plays, dramas, pageants, musical recitals, wholesome amusements in general and other intellectual and social diversion may be produced by men, women and children dedicating themselves in a spirit of devotion to the work, and to upholding the highest possible standards therein.

"To afford opportunities for the study, presentation and exhibition of all the arts, and opportunities for all classes of people to find congenial channels for the expression of their higher and best qualities."

A large plot of ground for the activities of the organization being necessary, a search was made in the nearby hills of Hollywood as the most fitting location. A committee composed of E. N. Martin and H. Ellis Reed was appointed for this purpose, who after careful investigation recommended the purchase of acreage near the junction of Cahuenga and Highland Avenues, now known as the Hollywood Bowl.

Of the total purchase price of forty-seven thousand five hundred dollars (\$47,500.00) Mrs. Marie Rankin Clarke and Mrs. Christine Wetherill Stevenson each loaned twenty-one thousand dollars (\$21,000.00), the remaining five thousand five hundred dollars (\$5,500.00) being donated by various members of the Alliance.

At this juncture a small group of members comprised of Dr. H. Gale Atwater, Dr. P. Perceval Gerson, E. N. Martin, H. Ellis Reed and C. E. Toberman decided to reincorporate on a broader and more democratic basis. Acquisition of the former property was accomplished by liquidating the indebtedness to Mrs. Stevenson and Mrs. Clarke, and refunding to the various contributors money previously donated by them towards its purchase, and absorbing expenses incurred in connection with the property, the total amount aggregating the sum of sixty-five thousand dollars (\$65,000.00). This was, perhaps, the most crucial period in the history of the Bowl, as sixty-five thousand dollars (\$65,000.00) had to be paid within a limited time. This was accomplished by C. E. Toberman and E. N. Martin, by raising eighteen thousand dollars (\$18,000.00) in donations, and borrowing twelve thousand dollars (\$12,000.00) on an open note, the payment of which was guaranteed by the endorsements of E. N. Martin, F. E. Keeler, C. E. Toberman and F. W. Blanchard. Of the remaining amount, twenty-five thousand dollars (\$25,000.00)

was borrowed through the intercession of E. N. Martin and C. E. Toberman from the Citizens Trust and Savings Bank, secured by a Trust Deed on the property and by re-donations to the fund by previous contributors.

It was at this time that the second organization, known as the Community Park and Art Association, was formed, on October 25th, 1920, the following constituting the officers and directors: President, F. W. Blanchard; First Vice-President, F. E. Keeler; Second Vice-President, Mrs. Marie Rankin Clarke; Secretary, Mrs. Artie Mason Carter; Treasurer, E. N. Martin, and Dr. T. Perceval Gerson, Allan C. Balch and C. E. Toberman.

Simultaneously with the maturing of the plans of the new association, it was deemed expedient to seek the co-operation on a larger scale of the people of Hollywood, particularly in as much as the movement centered in that region. With that end in view, the Hollywood Community Chorus, with its efficient President, Mrs. Artie Mason Carter, was invited to join in the development of the new activities. Mrs. Carter, as secretary, brought to the Bowl the same dynamic enthusiasm and tireless energy that she exhibited in making the "Community Sing" a factor in musical circles of Los Angeles, and through her forceful leadership large numbers of the Chorus and others were induced to become active workers.

At this time George Brookwell conceived the clever plan of circulating seven thousand paste-board "penny-a-day" banks, through which, by the hoarding of pennies and nickles and dimes, hosts of friends, children as well as adults, donated over ten thousand dollars. Other subscriptions poured in in sufficient amount to make additional payments on the property indebtedness, and to

erect temporary wooden benches and stage and make Bolton Road into the Bowl possible.

Perhaps few events since the founding of the Bowl idea have caused greater enthusiasm than the Easter Sunrise Service of 1922, which was originated by Mrs. Carter, when thousands of pilgrims wended their way slowly through the dark hours of night and early dawn to congregate in the hallowed canyon to worship with a new inspiration.

So contagious was the enthusiasm for music as developed at the Easter Service that in the Summer of 1922, through the efforts of Mrs. Carter, supported by the Board of Directors, a series of "Symphonies Under the Stars" was inaugurated under the masterful musicianship of Alfred Hertz.

Among several illusions dispelled by a gloriously successful season of music was one that had been current for years, to the effect that the American public was not capable of listening appreciatively to the best music, particularly in the open air, also that delicate shades and tones would be impossible under such conditions, and that the best music could not be furnished at a popular price without causing a deficit. These ghosts are now all buried deep, for not only did audiences of from five thousand to fifteen thousand average people listen attentively, even raptuously, to the finest music the world can offer, but most delicate blendings from the orchestra were heard distinct and clear.

Twenty-five cents admission surely is no hardship even for one in humble economic circumstances.

As a result of that first notable season, Hollywood Bowl symphonic music was established for all time as one of the truly cultural forces in America. The momentum gathered is being constantly augmented.

## SYMPHONY CONCERTS

*(Continued from Page 11)*

thousands of dollars were collected in this way, it is easy to imagine the vast amount of work involved. Its creation is a monument to a courageous group, but it is only fair to say, its vastness was understood only by a few, but everyone was interested, old and young, for hundreds of boys and girls pestered father and mother for pennies to put in the Bowl. It became an obsession to a large part of our local population, appealing to their civic pride and high ideals.

Many ramifications of the work cannot here be discussed for space is limited, but the Bowl has set a standard of high class entertainment at a low price never before

possible. It looks out all over the world for fine talent and nothing but the best satisfies its management.

Many plans for the future are day dreams of the present. A great organ for vesper recitals, for Sunday afternoon concerts, in addition to our great orchestra, is one of these dreams, and it will come, as sure as the sun shines in California. At this time of writing, the Board is discussing many plans involving problems that give them concern, but out of it all, we hope, will come the usual festivity of music that will excel everything of the past.

—G. B.

## THE EASTER SUNRISE SERVICE

(Continued from Page 5)

Chapman planned and inaugurated several years ago the Saturday processional.

Calla lilies are used almost every year in the decoration scheme for the Easter Service, so the call was sent out for all who could bring lilies to join in a processional. Up Pepper Tree Lane in the lengthening shadows of late afternoon come the people bearing lilies, — little children, each clutching a single flower, young folk and old, carrying armfuls of the white blossoms, — all have a part in this processional. Marching up the lane to the stirring strains of "Onward, Christian Soldiers," depositing their lilies under the Cross on the hillside, the congregation unites in a short service of

music, a simple message in prose or poetry, and a prayer.

The Easter Sunrise Service has become a community work and all who participate in it are contributing materially to the cultural life of their city. All those who, compelled by a common urge to greet the Easter sun and to worship in the great out-of-doors in the beautiful setting of the Hollywood Bowl, receive from this experience an inspiration that can be gained in no other way. For something comes into the hearts of those united in common worship which cannot be named, a realization that all are united in this common hope that, through friendliness, joy and harmony of effort, every one will be united in the great Symphony of Life.

## CIVIC EASTER SUNRISE COMMITTEE

DANA BENNETT, *General Chairman**Executive Committee*

Dana Bennett	Carl Bush
Mrs. Burdette Chapman	

<i>Program Committee</i>	
Otto K. Olesen	Mrs. Burdette Chapman
Jack Glendower	

*Publicity, Safety and Supplies*

B. B. Odell	H. J. Hedin
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*Stage and Grounds*

Joseph E. Brewer

*Stage Arrangements and Decorations*

Francis William Vreeland

*Sunrise Chorus*

Mrs. William Barnhart, chairman	
Mrs. Maurice Willows	Mrs. John Good

*Trumpeters*

Mrs. Bert Fesler

*Ministerial Committee*

Dr. Harold L. Proppe, Chairman

*Poster Committee*

Charles A. Vensco,	Chairman
Earl Roland	John Coolidge
Ben Kutchner	

*Poster Exhibit Committee*

Mrs. John Nelson Hurt, Chairman	
Mrs. Geo. V. Shipley	Mrs. Frank McQuoid
Mrs. Alexander Adams	Mrs. Hugh Swan
Mrs. Bert Fesler	Mrs. Lincoln Doty Brown

## ACKNOWLEDGMENTS

The Easter Sunrise Service Civic Committee greatly appreciates the contributions of the following:

*Otto K. Olesen Illuminating Co.*—Public Address System.  
*Los Angeles Gas and Electric Corporation*—Acacia Boughs.  
*Sparkletts*—Drinking Water.  
*National Lead Co.*—“Daddy” Walton, Mgr., Decoration Material.  
*Lyon and Healy*—Musical Instruments.  
*Wurlitzer Company*—Musical Instruments.  
*Rodney Sprigg Co.*—Transportation.  
*George Brookwell*—Photographs.  
*Mojonier*—Photographs.  
*Columbia Broadcasting Company*—National Radio Broadcast.

## PROGRAM

## HOLLYWOOD BOWL EASTER SUNRISE SERVICE

Sunday, April 1st, 1934

(Kindly refrain from talking and applause)

SUNRISE TRUMPET CALL—"Gloria Patri" - - - - - *Charles Meineke*  
 Miss Inice Millican - Miss Sadie Duncan - Miss Evaline Barth

EASTER HYMNS - - - - - *arr. by Julie Kellar*  
 Julie Kellar Harp Symphony

INVOCATION - - - - - *Dr. Harold L. Proppe*

RESPONSE — "The Lord's Prayer" - - - - - *Josephine Forsythe*  
 Hollywood Festival Choir — Mi'dred Bruns, *Director*  
 Julie Kellar Harp Symphony Josephine Forsythe, *Accompanist*

"HOLY, HOLY, HOLY" - - - - - *John Dykes*  
 Hugo Kirchhofer, *Director*  
 (All Are Requested To Sing)

Holy, Holy, Holy, Lord God Almighty  
 Early in the morning our songs shall rise to Thee;  
 Holy, Holy, Holy, merciful and mighty,  
 God in three persons, blessed Trinity.

Holy, Holy, Holy, Though the darkness hide Thee,  
 Though the eye of sinful man thy glory may not see;  
 Only Thou art holy; there is none beside Thee,  
 Perfect in power, in love and purity.

Holy, Holy, Holy, Lord God Almighty,  
 All thy works shall praise Thy name in earth and sky and sea,  
 Holy, Holy, Holy, merciful and mighty,  
 God in three persons, blessed Trinity.

"CHRIST THE LORD IS RISEN TODAY" - - - - - *Lyra Davidica*  
 Easter Sunrise Chorus  
 Hugo Kirchhofer, *Director* Inez Jacobson, *Accompanist*

SCRIPTURE READING - - - - - *Dr. Neal McGowan*

OFFERTORY — "Open the Gates of the Temple" - - - - - *Knapp*  
 Hollywood Rotary Quartet

Ivan Edwardes, *Tenor* Luverne Sigmund, *2nd Tenor*  
 Herbert Bailey, *Baritone* Harry M. Sherman, *Bass*

ANTHEM—"Unfold Ye Portals" - - - - - *Gounod*  
 Hollywood Festival Choir  
 Mildred Dromsdahl Bruns, *Director*

EASTER MESSAGE - - - - - *Dr. Glenn Randall Phillips*

SOLO—"I Know That My Redeemed Liveth" - - - - - *Handel*  
 Carl Fischer-Niemann

"ALL HAIL THE POWER OF JESUS' NAME" - - - - - *Oliver Holden*  
 Hugo Kirchhofer, *Director*  
 (All Are Requested To Sing)

All hail the power of Jesus' name,  
 Let angels prostrate fall;  
 Bring forth the royal diadem,  
 And crown Him Lord of all.

Let every kindred, every tribe  
 On this terrestrial ball,  
 To him all majesty ascribe,  
 And crown Him Lord of all.

O that, with yonder sacred throng;  
 We at His feet may fall  
 We'll join the everlasting song,  
 And crown Him Lord of all.

BENEDICTION - - - - - *Dr. E. Ellsworth Smith*